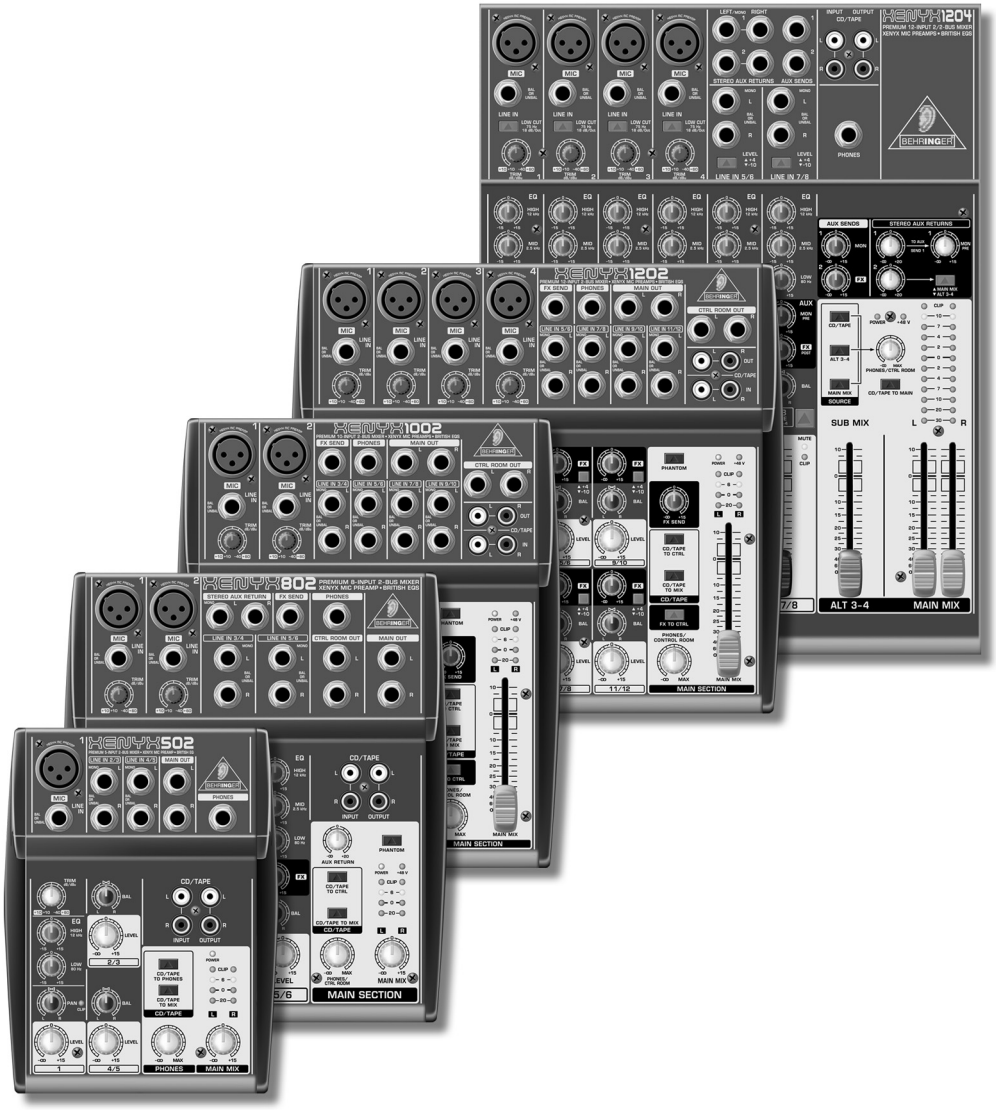
502/802/1002/1202

User's Manual

GB

Version 1.0 January 2006



XENYX

www.behringer.com

BEHRINGER®
JUST LISTEN.

IMPORTANT SAFETY INSTRUCTIONS

GB

CAUTION: To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user serviceable parts inside; refer servicing to qualified personnel.

WARNING: To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing and no objects filled with liquids, such as vases, shall be placed on the apparatus.

This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure—voltage that may be sufficient to constitute a risk of shock.

This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.

DETAILED SAFETY INSTRUCTIONS:

1) Read these instructions.

2) Keep these instructions.

3) Heed all warnings.

4) Follow all instructions.

5) Do not use this apparatus near water.

6) Clean only with dry cloth.

7) Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

8) Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

10) Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.

11) Only use attachments/accessories specified by the manufacturer.

12) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13) Unplug this apparatus during lightning storms or when unused for long periods of time.

14) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

15) CAUTION - These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions unless you are qualified to do so.

TABLE OF CONTENTS

1. INTRODUCTION 4

1.1 General mixing console functions 4
1.2 The user's manual 5
1.3 Before you get started 5
1.3.1 Shipment 5
1.3.2 Initial operation 5
1.3.3 Online registration 5

2. CONTROL ELEMENTS AND CONNECTORS 5

2.1 Mono channels 5
2.1.1 Microphone and line inputs 5
2.1.2 Equalizer 6
2.1.3 FX sends, panorama and level adjustment 6
2.2 Stereo channels 6
2.2.1 Stereo line inputs 6
2.2.2 Equalizer stereo channels (802) 6
2.2.3 FX sends, balance and level adjustment 6
2.3 Connector panel and main section 7
2.3.1 Send/return effects path 7
2.3.2 Monitor and main mix 7
2.3.3 CD/Tape connectors 7
2.3.4 Signal assignment 8
2.3.5 Phantom power and LED displays 8

3. INSTALLATION 9

3.1 Mains connection 9
3.2 Audio connections 9

4. SPECIFICATIONS 10

5. WARRANTY 11

GB

GB

FOREWORD

Dear Customer,

I'm sure you're one of those people who have devoted themselves body and soul to your chosen area and no doubt this has made you an expert in your field.

Well, for over 30 years, my passion has been music and electronics. This not only led me to establish BEHRINGER, but also enabled me to share my enthusiasm with our employees. During all the years I've been involved with studio technology and end users, I have developed a feel for the things that really count, such as sound quality, reliability and ease of use. What is more, I have always had the desire to test the boundaries of what is technically feasible.

It was precisely this motivation that prompted me to start work on a new series of mixing consoles. Since our EURORACKs had already set new standards world-wide, I knew the development objectives behind the next generation of mixing consoles had to be especially ambitious.

Thus, the concept and design of the new XENYX mixing consoles bear my signature. The design work, the entire circuit diagram and PCB development, and even the mechanical concepts are my own work. I carefully selected each individual component – with the aim of pushing the mixing consoles' combining analog and digital technologies to their limits.

My vision was to enable you, the user, to give free rein to your true potential and creativity. The result is mixing consoles that combine incredible performance with intuitive operability. They cannot fail to impress with their extremely flexible routing possibilities plus a fantastic wealth of functions. Innovative technologies, such as the completely new XENYX Mic Preamps and the „British" EQs, guarantee optimum sound quality. And extraordinarily high-quality components provide unrivalled reliability, even under extreme loads.

Thanks to the quality and ease of use of your new XENYX mixing console you'll soon come to appreciate that I, both personally and in my capacity as musician and sound engineer, put you, the end user, first and that these products were only possible because of the passion and the attention to detail that went into them.

Thank you for the confidence you have placed in us by purchasing the XENYX mixing console. I should also like to thank all those who, with their personal commitment and passion, have helped me create this impressive series of mixing consoles.

Kindest regards,

Uli Behringer

1. INTRODUCTION

Congratulations! In purchasing our XENYX 502/802/1002/1202 you have acquired a mixing console whose small size belies its incredible versatility and audio performance.

The XENYX Series represents a milestone in the development of mixing console technology. With the new Xenyx microphone preamps including phantom power as an option, balanced line inputs and a powerful effects section, the mixing consoles in the XENYX Series are optimally equipped for live and studio applications. Owing to state-of-the-art circuitry your XENYX console produces a warm analog sound that is unrivalled. With the addition of the latest digital technology these best-in-class consoles combine the advantages of both analog and digital technology.

The microphone channels feature high-end XENYX Mic Preamps that compare well with costly outboard preamps in terms of sound quality and dynamics and boast the following features:

- 130 dB dynamic range for an incredible amount of headroom
- A bandwidth ranging from below 10 Hz to over 200 kHz for crystal-clear reproduction of even the finest nuances
- The extremely low-noise and distortion-free circuitry guarantees absolutely natural and transparent signal reproduction
- They are perfectly matched to every conceivable microphone with up to 60 dB gain and +48 volt phantom power supply
- They enable you to use the greatly extended dynamic range of your 24-bit/192-kHz HD recorder to the full, thereby maintaining optimal audio quality

"British EQ"

The equalizers used for the XENYX Series are based on the legendary circuitry of top-notch consoles made in Britain, which are renowned throughout the world for their incredibly warm and musical sound character. Even with extreme gain settings these equalizers ensure outstanding audio properties.

CAUTION!

☞ **We should like to draw your attention to the fact that extreme volumes may damage your hearing and/or your headphones or loudspeakers. Turn the MAIN MIX control and PHONES control in the main section fully counter-clockwise before you switch on the unit. Always be careful to set appropriate volume levels.**

1.1 General mixing console functions

A mixing console fulfils three main functions:

- **Signal processing**: Preamplification, level adjustment, mixing of effects, frequency equalization.
- **Signal distribution**: Summing of signals to the aux sends for effects processing and monitor mix, distribution to one or several recording tracks, power amp(s), control room and 2-track outputs.
- **Mix**: Setting the volume level, frequency distribution and positioning of the individual signals in the stereo field, level control of the total mix to match the recording devices/ crossover/power amplifier(s). All other mixer functions can be included in this main function.

The interface of BEHRINGER mixing consoles is optimized for these tasks enabling you to easily keep track of the signal path.

1.2 The user's manual

The user's manual is designed to give you both an overview of the controls, as well as detailed information on how to use them. In order to help you understand the links between the controls, we have arranged them in groups according to their function. The illustrations at the beginning of each chapter show the controls described in each respective chapter.

☞ **The block diagram supplied with the mixing console gives you an overview of the connections between the inputs and outputs, as well as the associated switches and controls.**

For the moment, just try and trace the signal path from the microphone input to the FX send connector. Don't be put off by the huge range of possibilities; it's easier than you think! If you look at the overview of the controls at the same time, you'll be able to quickly familiarize yourself with your mixing console and you'll soon be making the most of all its many possibilities.

If you need to know more about specific issues, please visit our website at http://www.behringer.com, where you'll find explanations of (for example) effects and dynamics applications.

1.3 Before you get started

1.3.1 Shipment

Your mixing console was carefully packed in the factory to guarantee safe transport. Nevertheless, we recommend that you carefully examine the packaging and its contents for any signs of physical damage, which may have occurred during transit.

☞ **If the unit is damaged, please do NOT return it to us, but notify your dealer and the shipping company immediately, otherwise claims for damage or replacement may not be granted.**

1.3.2 Initial operation

Be sure that there is enough space around the unit for cooling purposes and to avoid over-heating please do not place your mixing console on high-temperature devices such as radiators or power amps. The console is connected to the mains via the supplied cable. The console meets the required safety standards. Blown fuses must only be replaced by fuses of the same type and rating.

☞ **Never connect the XENYX to the power supply unit when the latter is connected to the mains! First connect the power supply unit to the console, then connect the power supply unit to the mains.**

☞ **Please note that all units must be properly grounded. For your own safety, you should never remove any ground connectors from electrical devices or power cables, or render them in-operative.**

☞ **Please ensure that only qualified people install and operate the mixing console. During installation and operation, the user must have sufficient electrical contact to earth, otherwise electrostatic discharges might affect the operation of the unit.**

1.3.3 Online registration

Please do remember to register your new BEHRINGER equipment right after your purchase by visiting www.behringer.com (alternatively www.behringer.de) and kindly read the terms and conditions of our warranty carefully.

Should your BEHRINGER product malfunction, our goal is to have it repaired as quickly as possible. To arrange for warranty service, please contact the retailer from whom the equipment was purchased. Should your BEHRINGER dealer not be located in your vicinity, you may directly contact one of our subsidiaries. Corresponding contact information is included in the original equipment packaging (Global Contact Information/European Contact Information). Should your country not be listed, please contact the distributor nearest you. A list of distributors can be found in the support area of our website (www.behringer.com).

Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently.

Thank you for your cooperation!

GB

2. CONTROL ELEMENTS AND CONNECTORS

This chapter describes the various control elements of your mixing console. All controls, switches and connectors will be discussed in detail.

2.1 Mono channels

2.1.1 Microphone and line inputs

Fig. 2.1: Connectors and controls of mic/line inputs

MIC

Each mono input channel offers a balanced microphone input via the XLR connector and also features switchable +48 V phantom power supply for condenser microphones. The XENYX preamps provide undistorted and noise-free gain as is typically known only from costly outboard preamps.

☞ **Please mute your playback system before you activate the phantom power supply to prevent switch-on thumps being directed to your loudspeakers. Please also note the instructions in chapter 2.3.5 "Phantom power and LED displays".**

LINE IN

Each mono input also features a balanced line input on a 1/4" connector. Unbalanced devices (mono jacks) can also be connected to these inputs.

☞ **Please remember that you can only use either the microphone or the line input of a channel at any one time. You can never use both simultaneously!**

TRIM

Use the *TRIM* control to adjust the input gain. This control should always be turned fully counterclockwise whenever you connect or disconnect a signal source to one of the inputs.

GB

2.1.2 Equalizer

All mono input channels include a 3-band equalizer, except for the 502, which is equipped with a 2-band EQ. All bands provide boost or cut of up to 15 dB. In the central position, the equalizer is inactive.

The circuitry of the British EQs is based on the technology used in the best-known top-of-the-line consoles and providing a warm sound without any unwanted side effects. The result are extremely musical equalizers which, unlike simple equalizers, cause no side effects such as phase shifting or bandwidth limitation, even with extreme gain settings of ±15 dB.

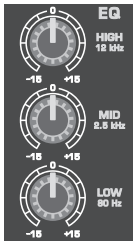


Fig. 2.2: The equalizer of the mono input channels

EQ

The upper (HI) and the lower band (LO) are shelving filters that increase or decrease all frequencies above or below their cut-off frequency. The cut-off frequencies of the upper and lower band are 12 kHz and 80 Hz respectively. The mid band (802/1002/1202) is configured as a peak filter with a center frequency of 2.5 kHz.

LOW CUT

In addition, the mono channels (1002 and 1202) are equipped with a steep *LOW CUT* filter (slope at 18 dB/oct., -3 dB at 75 Hz) designed to eliminate unwanted low-frequency signal components.

2.1.3 FX sends, panorama and level adjustment

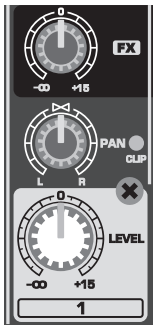


Fig. 2.3: The FX send/panorama/level controls

FX (802/1002/1202 only)

FX sends (or AUX sends) enable you to feed signals via a variable control from one or more channels and sum these signals to a bus. The bus appears at the console's FX send output and can be fed from there to an external effects device. The return from the effects unit is then brought back into the console on the aux return connectors (802) or normal channel inputs. Each FX send is mono and features up to +15 dB gain.

As the name suggests, the FX sends of the XENYX mixing consoles are intended to drive effects devices (reverb, delay, etc) and are therefore configured post-fader. This means that the mix between dry signal and effect remains at the level determined by the channel's aux send, irrespective of the channel fader setting. If this were not the case, the effects signal of the channel would remain audible even when the fader is lowered to zero.

PAN

The *PAN* control determines the position of the channel signal within the stereo image. This control features a constant-power characteristic, which means the signal is always maintained at a constant level, irrespective of position in the stereo panorama.

LEVEL

The *LEVEL* control determines the level of the channel signal in the main mix.

CLIP

The *CLIP* LED's of the mono channels illuminate when the input signal is driven too high, which could cause distortion. If this happens, use the TRIM control to reduce the preamp level until the LED does not light anymore.

2.2 Stereo channels

2.2.1 Stereo line inputs

Fig. 2.4: Stereo line inputs

LINE IN

Each stereo channel has two balanced line level inputs on 1/4" jacks for left and right channels. If only the jack marked "L" (left) is used, the channel operates in mono. The stereo channels are designed to handle typical line level signals.

Both inputs will also accept unbalanced jacks.

2.2.2 Equalizer stereo channels (802)

The XENYX 802 features a stereo 3-band EQ in each stereo channel. The filter characteristics and cut-off frequencies are the same as those in the mono channels.

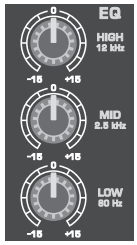


Fig. 2.5: The equalizer of the stereo input channels

A stereo EQ is highly preferable to two mono equalizers. when working on a stereo signal, as two separate EQ's will usually produce an unwanted discrepancy between the left and right channels.

2.2.3 FX sends, balance and level adjustment

Fig. 2.6: The FX send/balance/level controls

FX

The FX sends of the stereo channels function similar to those of the mono channels. However, since the FX send buses are both mono, a mono sum is first taken from the stereo input before it is sent to the FX bus. The 502 is not equipped with FXsends.

BAL

The *BAL*(ANCE) control determines the levels of left and right input signals relative to each other before both signals are then routed to the main stereo mix bus. If a channel is operated in mono via the left line input, this control has the same function as the PAN control used in the mono channels.

LEVEL

The LEVEL control determines the volume of the channel being sent to the main mix.

+4/-10

The stereo inputs of the XENYX 1002 and 1202 have an input sensitivity switch which selects between *+4 dBu* and *-10 dBV*. At -10 dBV (home-recording level), the input is more sensitive (requires less level to drive it) than at +4 dBu (studio level).

2.3 Connector panel and main section

2.3.1 Send/return effects path

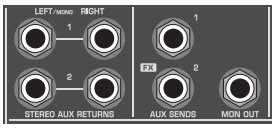


Fig. 2.7: FX send/return connectors

Fig. 2.8: FX send/return controls

STEREO AUX RETURN

802 only: the *STEREO AUX RETURN* connectors are used to bring the output of the external effects device (whose input is derived from the aux sends) back into the console. You can instead use these connectors as additional inputs, but any effects device will then have to be brought back into the console via a normal stereo channel. This does, however, give you the ability to use the channel EQ on the effects return signal if you wish.

☞ **When using a stereo channel as effects return path, the FX control of the relevant channel should generally be turned fully down to avoid undesirable feedback.**

If only the left connector is used, the AUX RETURN automatically operates in mono. Use the *AUX RETURN* control to determine how much of the effects signal is sent to the main mix.

FX SEND

The *FX SEND* output (does not apply for 502) should be connected to the input of an external effects unit. The post-fader FX signal you created using the input channel FX controls is sent to the effects unit via the *FX SEND* ouput. Use the *FX SEND* control of the main section to adjust the overall send level (1002 and 1202 only).

2.3.2 Monitor and main mix

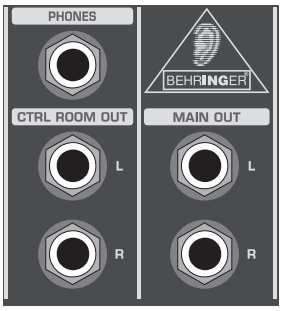


Fig. 2.9: Monitor/main mix connectors

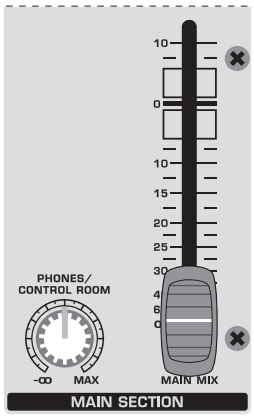


Fig. 2.10: Monitor control and main mix fader

PHONES/CONTROL ROOM

The stereo *PHONES* jack (at the top of the connector panel) is where you connect headphones. The unbalanced *CTRL ROOM OUT* jacks carry the summed effects and main mix signals, as well as soloed channel signals. The PHONES/CONTROL ROOM control adjusts the level of both headphones and main monitor outputs. The 502 is not equipped with control room outputs.

MAIN MIX

The *MAIN OUT* connectors are unbalanced mono jacks. The main mix signal appears here at a level of 0 dBu. The *MAIN MIX* fader adjusts the volume of these outputs. The XENYX 802 and 502 mixing consoles feature a rotary control for this purpose.

2.3.3 CD/Tape connectors

CD/TAPE INPUT

The *CD/TAPE INPUT*s are used to bring an external signal source (e.g. CD player, tape deck, etc.) into the console. They can also be used as a standard stereo line input, so the output of a second XENYX or BEHRINGER ULTRALINK PRO MX882 can be connected.

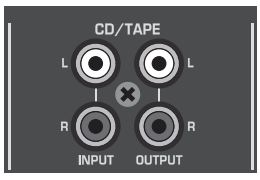


Fig. 2.11: CD/Tape input/output

Alternatively the line or tape output of a hi-fi amplifier with source selection switch could also be hooked up here, allowing you to easily listen to additional sources.

GB

CD/TAPE OUTPUT

These connectors are wired in parallel with the MAIN OUT and carry the main mix signal (unbalanced). Connect the CD/TAPE OUTPUT to the inputs of your recording device. The output level is adjusted via the high-precision MAIN MIX fader or rotary control (802).

2.3.4 Signal assignment

Fig. 2.12: Assignment switches of the main section

CD/TAPE TO MIX

When the *TAPE TO MIX* switch is depressed, the 2-track input is assigned to the main mix providing an additional input for tape machines, MIDI instruments or other signal sources that do not require any processing.

CD/TAPE TO CTRL ROOM (502: CD/TAPE TO PHONES)

Press the *CD/TAPE TO CTRL ROOM/PHONES* switch if you want to monitor the 2-track input via the CTRL ROOM OUT. This provides an easy way to monitor signals coming back from tape to ensure that they are recording correctly.

☞ **If you are recording a signal via the CD/TAPE OUTPUT and wish to listen to this simultaneously via the CD/TAPE INPUT, do not use the CD/TAPE TO MIX switch. Doing this would create a feedback loop, since the signal would be routed, via the main mix, back to tape via the CD/TAPE OUTPUT. To monitor the CD/TAPE INPUT, use the CD/TAPE TO CTRL ROOM switch to assign the tape signal to the monitor(s) or headphones. This will avoid the tape signal being routed to the CD/TAPE OUTPUT.**

FX TO CTRL ROOM

If you want to monitor only the FX send signal in your headphones or monitor speaker(s), press the FX TO CTRL switch. This mutes the main mix signal while routing the FX SEND output to the monitor(s). The XENYX 802 and 502 do not feature this switch.

2.3.5 Phantom power and LED displays

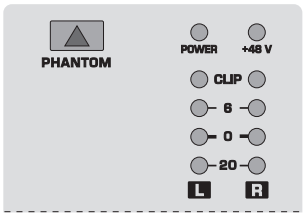


Fig. 2.13: Phantom power and control LEDs

+48 V (802/1002/1202 only)

The red *+48 V* LED lights up when phantom power is on. The *PHANTOM* switch activates the phantom power supply on the XLR connectors of all mono channels.

☞ **Please do not connect microphones to the mixer (or the stagebox/wallbox) as long as the phantom power supply is switched on. Connect the microphones before you switch on the power supply. In addition, the monitor/PA loudspeakers should be muted before you activate the phantom power supply. After switching on, wait approx. one minute in order to allow system stabilization.**

POWER

The blue *POWER* LED indicates that the console is powered on.

LEVEL INDICATOR

The high-precision 4-segment display accurately displays the relevant signal level.

LEVEL SETTING:

To correctly set the gains of the channels, first set the LEVEL controls of the input channels to their center positions (0 dB). Then use the TRIM controls to increase the input amplification until signal peaks show 0 dB on the level meter.

When recording to digital recorders, the recorder's peak meter should not go into overload. While analog recorders can be overloaded to some extent, creating only a certain amount of distortion (which is common and often desirable), digital recorders distort quickly when overloaded. In addition, digital distortion is not only undesirable, but also renders your recording completely useless.

☞ **The peak meters of your XENYX display the level virtually independent of frequency. A recording level of 0 dB is recommended for all signal types.**

3. INSTALLATION

3.1 Mains connection

AC POWER IN

Connect the power supply to the 3-pin mains connector on the rear of the console. Use the AC adapter supplied to connect the console to the mains. The adapter complies with all applicable safety standards.

☞ **Please use only the power supply unit provided with the console.**

☞ **Never connect the XENYX to the power supply unit while the latter is connected to the mains! First connect the console to the power supply unit, then connect the power supply unit to the mains.**

☞ **Please note that both the power supply unit and the mixing console heat up considerably during operation. This is completely normal.**

3.2 Audio connections

You will need a large number of cables for different applications. The illustrations below show how the connectors should be wired. Be sure to use only high-grade cables.

Please use commercial RCA cables to connect the 2-track inputs and outputs.

You can, of course, also connect unbalanced devices to the balanced inputs/outputs. To do this, use either mono plugs or stereo plugs with the ring and sleeve bridged (pins 1 and 3 in the case of XLR connectors).

☞ **Caution! Never use unbalanced XLR connectors (PIN 1 and 3 connected) on the MIC input connectors when using the phantom power supply.**

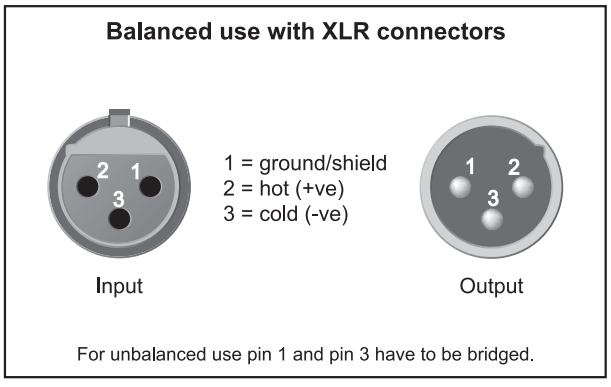


Fig. 3.1: XLR connections

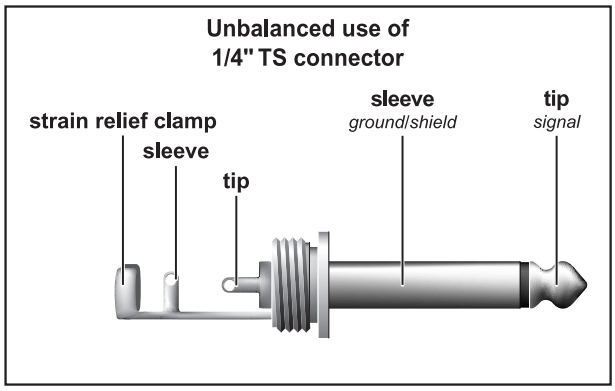


Fig. 3.2: 1/4" mono plug

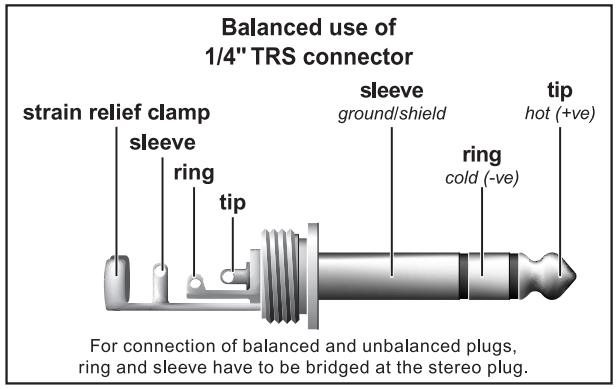


Fig. 3.3: 1/4" stereo plug

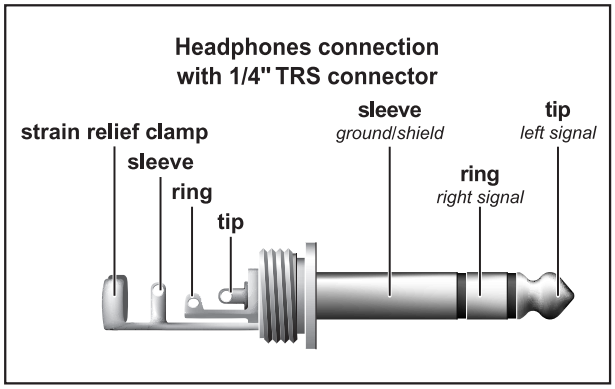


Fig. 3.4: Stereo plug for headphones connection

GB

GB

4. SPECIFICATIONS

Mono inputs

Microphone inputs (XENYX Mic Preamp)

Type	XLR, electronically balanced, discrete input circuit
Mic E.I.N. (20 Hz - 20 kHz)	
@ 0 Ω source resistance	-134 dB / 135.7 dB A-weighted
@ 50 Ω source resistance	-131 dB / 133.3 dB A-weighted
@ 150 Ω source resistance	-129 dB / 130.5 dB A-weighted
Frequency response	<10 Hz - 150 kHz (-1 dB), <10 Hz - 200 kHz (-3 dB)
Gain range	+10 to +60 dB
Max. input level	+12 dBu @ +10 dB gain
Impedance	approx. 2.6 kΩ balanced
Signal-to-noise ratio	110 dB / 112 dB A-weighted (0 dBu In @ +22 dB gain)
Distortion (THD+N)	0.005% / 0.004% A-weighted

Line input

Type	1/4" TRS connector electronically balanced
Impedance	approx. 20 kΩ balanced 10 kΩ unbalanced
Gain range	-10 to +40 dB
Max. input level	+22 dBu @ 0 dB Gain

Fade-out attenuation[1] (Crosstalk attenuation)

Main fader closed	90 dB
Channel muted	89.5 dB
Channel fader closed	89 dB

Frequency response

Microphone input to main out	
<10 Hz - 90 kHz	+0 dB / -1 dB
<10 Hz - 160 kHz	+0 dB / -3 dB

Stereo inputs

Type	1/4" TRS connector, electronically balanced
Impedance	approx. 20 kΩ
Max. input level	+22 dBu

EQ mono channels

Low	80 Hz / ±15 dB
Mid	2.5 kHz / ±15 dB
High	12 kHz / ±15 dB

EQ stereo channels

Low	80 Hz / ±15 dB
Mid	2.5 kHz / ±15 dB
High	12 kHz / ±15 dB

Aux sends

Type	1/4" TS connector, unbalanced
Impedance	approx. 120 Ω
Max. output level	+22 dBu

Stereo aux returns

Type	1/4" TRS connector, electronically balanced
Impedance	approx. 20 kΩ bal. / 10 kΩ unbal.
Max. input level	+22 dBu

Main outputs

Type	1/4" TRS connector, unbalanced
Impedance	approx. 120 Ω unbal.
Max. output level	+22 dBu

Control room outputs

Type	1/4" TS connector, unbal.
Impedance	approx. 120 Ω
Max. output level	+22 dBu

Headphones output

Type	1/4" TRS connector, unbalanced
Max. output level	+19 dBu / 150 Ω (+25 dBm)

Main mix system data[2]

Noise	
Main mix @ -oo, Channel fader -oo	-106 dB / -109 dB A-weighted
Main mix @ 0 dB, Channel fader -oo	-95 dB / -98 dB A-weighted
Main Mix @ 0 dB, Channel fader @ 0 dB	-84 dB / -87 dB A-weighted

Power supply

Power consumption	502:	13 W
	802:	17 W
	1002:	18 W
	1202:	23 W

Mains voltage

USA/Canada	120 V~, 60 Hz, MXUL5 adapter
U.K./Australia	240 V~, 50 Hz, MXUK5 adapter
Europe	230 V~, 50 Hz, MXEU5 adapter
Japan	100 V~, 60 Hz, MXJP5 adapter

Dimensions

502	
Dimensions (H x W x D)	1 5/6" / 1 1/2" (47 mm / 37 mm) x 5 1/4" (134 mm) x 7" (177 mm)
Weight (net)	approx. 0.55 kg (1.21 lbs)
802	
Dimensions (H x W x D)	1 5/6" / 1 1/2" (47 mm / 37 mm) x 7 2/5" (189 mm) x 8 2/3" (220 mm)
Weight (net)	approx. 1.00 kg (2.21 lbs)
1002	
Dimensions (H x W x D)	1 5/6" / 1 1/2" (47 mm / 37 mm) x 7 2/5" (189 mm) x 8 2/3" (220 mm)
Weight (net)	approx. 1.05 kg (2.31 lbs)
1202	
Dimensions (H x W x D)	1 5/6" / 1 1/2" (47 mm / 37 mm) x 9 1/2" (242 mm) x 8 2/3" (220 mm)
Weight (net)	approx. 1.35 kg (2.97 lbs)

Measuring conditions:

1: 1 kHz rel. to 0 dBu; 20 Hz - 20 kHz; line input; main output; unity gain.

2: 20 Hz - 20kHz; measured at main output. Channels 1 - 4 unity gain; EQ flat; all channels on main mix; channels 1/3 as far left as possible, channels 2/4 as far right as possible. Reference = +6 dBu.

BEHRINGER is constantly striving to manintain the highest professional standards. As a result of these efforts, modifications may be made from time to time to existing products without prior notice. Specifications and appearance may differ from those listed or illustrated.

5. WARRANTY

§ 1 OTHER WARRANTY RIGHTS AND NATIONAL LAW

1. This warranty does not exclude or limit the buyer's statutory rights provided by national law, in particular, any such rights against the seller that arise from a legally effective purchase contract.

2. The warranty regulations mentioned herein are applicable unless they constitute an infringement of national warranty law.

§ 2 ONLINE REGISTRATION

Please do remember to register your new BEHRINGER equipment right after your purchase by visiting www.behringer.com (alternatively www.behringer.de) and kindly read the terms and conditions of our warranty carefully.

Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently.

Thank you for your cooperation!

§ 3 WARRANTY

1. BEHRINGER (BEHRINGER International GmbH including all BEHRINGER subsidiaries listed on the enclosed page, except BEHRINGER Japan) warrants the mechanical and electronic components of this product to be free of defects in material and workmanship for a period of one (1) year* from the original date of purchase, in accordance with the warranty regulations described below. If the product shows any defects within the specified warranty period that are not excluded from this warranty as described under § 5, BEHRINGER shall, at its discretion, either replace or repair the product using suitable new or reconditioned parts. In the case that other parts are used which constitute an improvement, BEHRINGER may, at its discretion, charge the customer for the additional cost of these parts.

2. If the warranty claim proves to be justified, the product will be returned to the user freight prepaid.

3. Warranty claims other than those indicated above are expressly excluded.

§ 4 RETURN AUTHORIZATION NUMBER

1. To obtain warranty service, the buyer (or his authorized dealer) must call BEHRINGER (see enclosed list) during normal business hours **BEFORE** returning the product. All inquiries must be accompanied by a description of the problem. BEHRINGER will then issue a return authorization number.

2. Subsequently, the product must be returned in its original shipping carton, together with the return authorization number to the address indicated by BEHRINGER.

3. Shipments without freight prepaid will not be accepted.

§ 5 WARRANTY REGULATIONS

1. Warranty services will be furnished only if the product is accompanied by a copy of the original retail dealer's invoice. Any product deemed eligible for repair or replacement under the terms of this warranty will be repaired or replaced.

2. If the product needs to be modified or adapted in order to comply with applicable technical or safety standards on a national or local level, in any country which is not the country for which the product was originally developed and manufactured, this modification/adaptation shall not be considered a defect in materials or workmanship. The warranty does not cover any such modification/adaptation, irrespective of whether it was carried out properly or not. Under the terms of this warranty, BEHRINGER shall not be held responsible for any cost resulting from such a modification/adaptation.

3. Free inspections and maintenance/repair work are expressly excluded from this warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, tubes, guitar strings, illuminants and similar parts.

4. Damages/defects caused by the following conditions are not covered by this warranty:

- ▲ improper handling, neglect or failure to operate the unit in compliance with the instructions given in BEHRINGER user or service manuals.
- ▲ connection or operation of the unit in any way that does not comply with the technical or safety regulations applicable in the country where the product is used.
- ▲ damages/defects caused by force majeure or any other condition that is beyond the control of BEHRINGER.

5. Any repair or opening of the unit carried out by unauthorized personnel (user included) will void the warranty.

6. If an inspection of the product by BEHRINGER shows that the defect in question is not covered by the warranty, the inspection costs are payable by the customer.

7. Products which do not meet the terms of this warranty will be repaired exclusively at the buyer's expense. BEHRINGER will inform the buyer of any such circumstance. If the buyer fails to submit a written repair order within 6 weeks after notification, BEHRINGER will return the unit C.O.D. with a separate invoice for freight and packing. Such costs will also be invoiced separately when the buyer has sent in a written repair order.

§ 6 WARRANTY TRANSFERABILITY

This warranty is extended exclusively to the original buyer (customer of retail dealer) and is not transferable to anyone who may subsequently purchase this product. No other person (retail dealer, etc.) shall be entitled to give any warranty promise on behalf of BEHRINGER.

§ 7 CLAIM FOR DAMAGES

Failure of BEHRINGER to provide proper warranty service shall not entitle the buyer to claim (consequential) damages. In no event shall the liability of BEHRINGER exceed the invoiced value of the product.

* Customers in the European Union please contact BEHRINGER Germany Support for further details.

Technical specifications and appearance subject to change without notice. The information contained herein is correct at the time of printing. The names of companies, institutions or publications pictured or mentioned and their respective logos are registered trademarks of their respective owners. Their use neither constitutes a claim of the trademarks by BEHRINGER® nor affiliation of the trademark owners with BEHRINGER®. BEHRINGER® accepts no liability for any loss which may be suffered by any person who relies either wholly or in part upon any description, photograph or statement contained herein. Colours and specification may vary slightly from product. Products are sold through our authorised dealers only. Distributors and dealers are not agents of BEHRINGER® and have absolutely no authority to bind BEHRINGER® by any express or implied undertaking or representation. No part of this manual may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording of any kind, for any purpose, without the express written permission of BEHRINGER Spezielle Studiotechnik GmbH. BEHRINGER® is a registered trademark.

ALL RIGHTS RESERVED. © 2006 BEHRINGER Spezielle Studiotechnik GmbH,
Hanns-Martin-Schleyer-Str. 36-38, 47877 Willich-Münchheide II, Germany.
Tel. +49 2154 9206 0, Fax +49 2154 9206 4903